

# MUSICAL FETTER

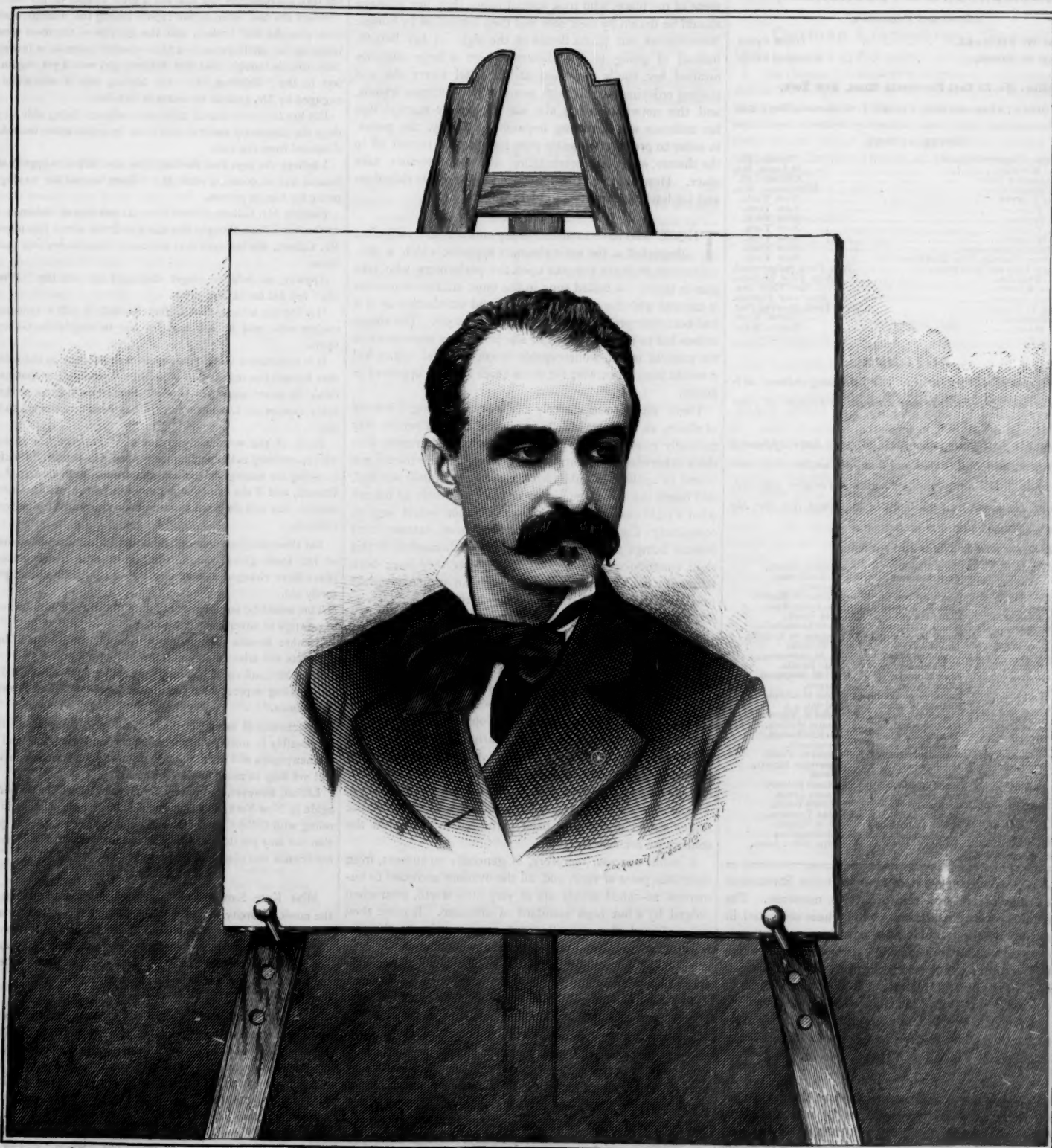
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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TITUS D'ERNESTI.

## THE MUSICAL COURIER.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Clara Morris,	William Mason,
Sembranch,	Mary Anderson,	P. S. Gilmore,
Scalchi,	Sara Jewett,	Neupert,
Trebelli,	Rose Coghlan,	Hubert de Blanc,
Marie Rose,	Chas. R. Thorne, Jr.,	Dr. Louis Mass,
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Teresa Carreno,	Lilian Olcott,	W. H. Sherwood,
Kellogg,	Louise Gage Courtney,	Stagno,
Minnie Hauk,	Richard Wagner,	John McCullough,
Materna,	Theodore Thomas,	Salvini,
Albani,	Dr. Damrosch,	John T. Raymond,
Annie Louise Cary,	Campanini,	Lester Wallack,
Lessa Little,	Guadagnini,	McKee Rankin,
Murio-Celli,	Constantin Sternberg,	Boucault,
Chatterton-Rohrer,	Dengremont,	Osmund Tearle,
Mme. Fernandez,	Galsani,	Lawrence Barrett,
Lotta,	Hans Balatka,	Rossi,
Minnie Palmer,	Arbuckle,	Stuart Robson,
Donald,	Liberati,	James Lewis,
Laura Dotti,	Ferranti,	Edwin Booth,
Geisinger,	Anton Rubinstein,	Max Treuman,
Catherine Lewis,	Del Puente,	C. A. Cappa,
Blanche Roosevelt,	Joeffy,	Montegriffo,
Sarah Bernhardt,		Mrs. Helen Ames,
Titus d'Ernesti		

THERE is some cause for the complaint that librettos of most operas are little removed from nonsense. The stock-in-trade of libretto writers seems to have consisted in a nauseating description of duels, assassinations, outrages of all sorts and sickly love-making. It would appear that the history of every country could furnish lofty and interesting subjects for operatic treatment. If not, then Voltaire's assertion that "what is too ridiculous to be spoken is sung," stands good now. We believe that good subjects can be found and wrought into highly effective books by those who have the necessary patience and talent to do so.

LONDON has its Musical Artists' Society, devoted to the performance of new compositions by native English composers. A programme full of interesting works was recently performed, and thus an impetus was given to purely British music. The inference is obvious when the admission is made, that America stands alone in its indifference to its own native, to say nothing of its resident, composers' productions. France and Germany are, of course, ahead of England, in respect to native composers, but England has

within the past ten or twelve years greatly improved its treatment of English musicians. Of course, some time in the future America will advance in the same direction.

A FOREIGN journal prints a caustic and interesting paragraph on the "manufacture of songs." The method in vogue is for the would-be composer to bribe a hungry pianist who happens to have more knowledge of music than himself. Having secured a couplet from a talented but unknown poet, our would-be composer proceeds to hum all kinds of intervals to the words in all sorts of rhythms, while the starved pianist is forced to make out what he can from the jumble, and write it down. Afterward, he has to make up an accompaniment to the melody thus obtained, when the masterpiece is finished and ready to be published with our would-be, or rather *soi-disant* composer's name attached thereto. This species of composer is prevalent in this country also, and delights the dear public.

THE story comes to us of a prima donna whose actions are a standing rebuke to an over-enthusiastic public. This prima donna was a special favorite with the dude element of the place, who took special pains that her carriage should be drawn by men now and then instead of by horses. Nevertheless, our prima donna on the night of her benefit, instead of going to the theatre, where a large audience awaited her, coolly remained at the hotel where she was staying enjoying herself with some of her intimate friends, and this notwithstanding she was repeatedly warned that her audience was becoming impatient. Finally, the police, in order to prevent a possible row, had the gas turned off in the theatre, and the representation did not, therefore, take place. How long will the public ruin artists by its ridiculous and far-fetched attentions to mere singers.

THOSE who have to attend many concerts are very often disgusted at the indiscriminate applause which a miscellaneous audience bestows upon the performers who take part in them. A ballad sung in the most indifferent manner is encored with the same enthusiasm and satisfaction as if it had been interpreted in thoroughly artistic style. The singer is thus led to believe that he or she is of some importance in the musical world, while capable musicians and critics feel it would have been wise for them never to have appeared in public.

There seems to be scarcely any way of altering this state of affairs, as, however little true musical talent a person may naturally possess, there are always influential friends who think otherwise. Herein lies the difficulty. The friends are bound to applaud in public what they have privately admired, and hence the would-be singer or player is made to believe what a rigid common-sense self-examination would serve to completely dispel. But where are those extraordinary human beings to be found who subject themselves to this rigid common-sense self-examination after they have been flattered "out of their boots," if such an ordinary phrase may be used here? Echo answers, where?

The writer was present at a recent concert, in which a singer appeared who had recently returned from Europe, where he or she (it matters not which) had been studying for several years. The impression produced on those able to judge was not very pleasant, and really far from satisfactory; yet the audience, or that portion comprising the numerous friends of the debutante, applauded enthusiastically the song that had been very nearly killed, and persisted in encoring it—a double sacrifice. All this was disgusting to those who had refined and cultivated taste; yet, nevertheless, it was very natural, and really a foregone conclusion. The crowd had made it all up beforehand, otherwise the singer would never have been permitted to appear in the concert we are referring to.

A public success, therefore, is generally no success, from an artistic point of view, and all the ovations accorded to numerous so-called artists are of very little worth, even when judged by a not high standard of criticism. It must then be confessed that miscellaneous concert-going to the professional critic is not a very pleasurable occupation—in fact, it would be intolerable but for the few really fine performances that are part and parcel of the number to be attended.

The metropolitan public will some time be educated up to appreciation of a better class of miscellaneous concerts than are now generally given, and will be permitted to hiss that which is manifestly inferior, whatever efforts may have been used to bring it forward. Influence is an excellent thing, but only when employed in the right direction, and no sensible person will admit that it is employed in the right direction when persons are brought into prominence that it would have been a charity and a mercy to have allowed to remain in obscurity.

—Richard Arnold's annual concert will be given at Chickering Hall this (Wednesday) evening. Mme. Madeline Schiller, Miss Agnes Huntington and the Philharmonic Club will assist him in the execution of the programme.



## THE RACONTEUR.

AIRY, fairy Lillian Russell has grown tired of London vicissitudes, and will soon be in New York to retrieve her fortunes.

The bubble of a European reputation has burst, and through her own perverseness she has lost a great chance of her life.

When she had fallen in bad repute among the managers whose contracts she had broken, and the gossips of the town were attributing her misfortunes to a bloke named Solomon, a few charitable friends thought that this brilliant girl would yet regain her feet in the "Princess Ida," the leading role of which she was engaged by Mr. Gilbert to create in London.

But her failure to attend rehearsals without being able to produce the customary medical certificate in extenuation caused her dismissal from the cast.

I believe she says that the last time she failed to appear at rehearsal was an occasion when Mr. Gilbert wanted her to sing the music for him in private.

Possibly Mr. Gilbert did not have the wisdom of Solomon, and as the fair Lillian thought she knew as much about the music as Mr. Gilbert, she believed that she could rehearse her role entirely alone.

Anyway, an inferior singer displaced her and the "Princess Ida" fell flat on its first night.

Mr. Stetson believes that Lillian Russell is still a talisman to conjure with and he has sent for her to sing in the Gilbertian opera.

It is understood that Solomon has been left out in the cold and that Russell has resolved to shake him so completely that he will think he never knew her in East Seventeenth street or the obscure quarter in London where he has been accustomed to hang out.

Much of the wonderful success of "Patience" in this city, which, contrary to the popular impression, far outran "Pinafore" in filling the managerial coffers, was undoubtedly due to Lillian Russell, and if she can twist a European failure into an American success, she will do much toward making amends for her erratic conduct.

But there are grave rumors afloat that Lillian has lost something of her fresh, girlish charm, and that London hours and atmosphere have changed the winsome *Patience* into a woman prematurely old.

This would be an unfortunate state of affairs which no amount of prestige or advertising could offset.

Another trouble will certainly ensue for the ghosts of broken contracts will arise and be avenged.

John McCaull could make things rather unpleasant for Lillian for spoiling a prosperous run at the Casino of "The Princess of Trebizonde."

Attachment of salary, civil suits, and other disagreeable things are possibly in store for her from other managers too, and then the newspapers will contain more interesting advertisements that will not help so much as they will hurt.

Lillian, however, can hardly do anything else than try her luck again in New York, now that she has made a big mistake in quarreling with Gilbert, and if she will confine herself to her profession she may yet do something in comic opera that will surprise her friends and confound her enemies.

Miss Kate Santley, not having been able to find in Paris the musical novelty she went in search of, has resolved for a third time to try a native combination; and Cellier and Stephenson are to be the next to step in where Clay and Sims and Slaughter and Savile Clark have already trodden. The subject, I hear, of the new comic opera is to be taken from English history.

Mr. Abbey, apparently, does not quite understand his subject. M. Rubinstein is one of the greatest of living pianists and one of the dullest of living composers. Largely endowed with that quality of cussedness to which the human race is subject, it goes without saying that M. Rubinstein hates piano playing and loves to hear his compositions. Gold cannot entice the pianist again across the ocean, but fair words may entice the composer. Last time M. Rubinstein came as a pianist to London we paid the penalty by the production of his "The Demon," "The Tower of Babel," the E flat concerto, and the extra (the twelfth or thirteenth, I forget which) movement to the "Ocean" symphony. If Mr. Abbey is willing to produce some of his music, very much less than £25,000 will draw M. Rubinstein across the Atlantic.



## Tristan and Isolde.

BY RICHARD WAGNER.

ESSAY BY LOUIS EHLERT.

[Translated for THE MUSICAL COURIER by H. D.]

THE close of the opera may be described in a few words. *Isolde* appears, and *Tristan* dies in her arms, exhausted by loss of blood and the demon of his fate. Another ship is announced by the guard. *Kurwenal*, who recognizes the voices of the *King* and his vassals, attempts, in his delusion, to defend the castle against their approach. He slays *Melot*, but himself falls beneath the swords of the aggressors. *Marke*, to whom *Brangäne* discloses the secret of the love-potion, had appeared only to renounce *Isolde* in *Tristan's* favor. During this conflict *Isolde* has sunk down upon the dead body of her beloved as though she were paralyzed. After *Marke's* lament, she raises herself up for the last time, as the poem has it, "to lose herself and sink away in utter forgetfulness of earth, into the reverberant sound, into the waving universe of the world's breath." This resolving of the individual into the whole, this vanishing and dying away of the unit amid the universal, this supernatural thought is strikingly represented by a progression of keys, rising in thirds until the theme—the unit—disappears in form of atoms. It is one of those happy inspirations of Wagner's in which it becomes difficult, if not impossible, to draw the line between the result of reflection and spontaneity. Undoubtedly there exists a rate of exchange between these two forces which can only be discovered by genial instinct. Amid the obscure category of psychic occurrences, out of which are constructed all artistic efforts, it represents the most undecipherable portion.

May I be permitted to add a few words respecting the instrumentation. Among Wagner's operas, no other is treated in so refined a manner and, at the same time, with so much lavishness in the tone-coloring. For a subject, tattooed, as is this, with the most glowing emblems of passion, naturally demands burning colors. In the orchestral tone it is notably the character of the string quartet and the finer wind-instruments, particularly of the woodwind, which predominates. Much of the treatment of the single instruments is entirely new—for example, that of the contra-bassoon, which, with its peculiarly liquid tone, serves to heighten the effect of the more prominent passages of the basses. There is nothing noisy, though all is difficult, and it becomes imperative here to praise the work of the Weimar orchestra, reinforced, as it was, by several distinguished artists. An increase of the strings might have been desirable. To have accomplished the task with three double-basses and six first violins, is a fact worthy of honorable mention. Basses, horns and the principal woodwind were of uncommon excellence. Lassen conducted this most difficult of all operas with as much repose and precision as though he had before him the score of "Constance and Belmont."

The two principal characters, Herr and Frau Vogl, proved themselves perfectly competent for the superhuman task. The German stage may in time possess a more youthful *Isolde*, but a better one, never. The audience which attended these rare performances was as choice as the score itself. Wherever the eye might glance, it fell upon celebrities from every province of Germany. And could one praise Wagner's music for nothing more than that it arouses and brings minds into contact with each other, this secondary effect would be sufficiently deserving of gratitude. In time it will become the source of correct information for all factions.

Considered as a whole, "Tristan" cannot be reckoned among those art-works which are founded upon a "conditional equation." It exhibits its faults openly, nor does it pretend a perfection which must remain interdicted for more than one cause. In art there arise immeasurable and unweighable phenomena to which is granted more control over human beings than that possessed by those cheerful powers, "the roses of whose divine youth bloom changeless amid everlasting ruin and decay"—nor did the Greek gods gather about every cradle as they did around Gluck's. Round about Wagner's genius nightly ravens flutter like those upon Kaulbach's painting of the tradition; and the might which he exerts over men's souls resembles the runic charm of an old legend, which attracts half through fear and half by virtue of its seductiveness.

(Conclusion.)

## Titus d'Ernesti.

TITUS D'ERNESTI was born in Lemberg (Leopolis), in Galicia, in the year 1839. He studied music under the guidance of his own father, who for more than thirty years was conductor at the opera and director of the conservatory of that city. In 1857, politically compromised in the Gallician insurrection, he gave up the study of the law, which he had been pursuing, and lived for music only. When a youth of only fourteen, he had already created a sensation by playing at one of the conservatory concerts Mendelssohn's G minor concerto with finish and brilliancy.

In 1859 he made a highly successful concert tour through Russia and Poland, and then went to Vienna to complete his musical studies. Here he enjoyed the lessons of the celebrated Simon Sechter in counterpoint, and of the no less renowned Alexander Dreyschock in piano playing. At Vienna he also met Baron von Prokesch-Osten, the Austrian minister to Turkey, who became interested in the young artist, took him to Constantinople, and

gave him an introduction into the houses of aristocrats and diplomats. This led, after several successful concerts, to an invitation to play privately before the Sultan, Abdul-Aziz, who was a great lover of music and even somewhat of a composer. He was so delighted with Mr. d'Ernesti's playing that he decorated him with the order of the "Medjidieh II. class." After a stay of several months at Constantinople Mr. d'Ernesti visited Smyrna, Athens, and finally Egypt. Everywhere concertizing with great success, he concluded to settle for some time at Alexandria, and both there and at Cairo he gave several concerts. The celebrated Mr. de Lesseps met him and proposed to him a trip to the Suez Canal, and as this kind offer was accepted, Mr. d'Ernesti had the satisfaction, so to speak, of musically inaugurating the Suez-Canal cities.

After these successes in the Orient he went to Italy, where, at Milan, after the production of a concert-overture of his own, he was created honorary member of the conservatory of music of that city. In 1867 he went to the Paris Exposition and gave successful concerts there and at Bordeaux, Tours, Nizza, &c. Several of his pianoforte compositions and songs were published at that time in Vienna and Paris. In the season of 1870-71 Mr. d'Ernesti made a concert tour through Spain and Portugal, when he was decorated by the king of the latter country with the Order of Christ. A suite of his for orchestra was twice produced with good success at the Colonne concerts in Paris. In 1883 he left Paris for New York, where he has in a short time succeeded in making himself comparatively well known as a pianist, composer and earnest teacher. The concert which he will give at Steinway Hall on February 19 will furnish the musical public of this city an occasion to judge for themselves of Mr. d'Ernesti's pianistic qualifications.

## PERSONALS.

LOTS OF ROOM HERE.—The Rev. H. R. Haweis, the popular preacher and lecturer, also well known for his writings on general musical subjects, is reported to have made up his mind to visit this country in a short time.

NOW FOR A FOOT-WARMER.—An Englishman has invented a hand-warmer for the use of students who have to practice on the piano in cold rooms. It consists of a neat oblong lamp or stove, which is adjusted to the front of the keyboard, opposite the middle octaves. It burns four small lights, and by using the best kerosene oil no fumes whatever are caused in the room. By thoroughly warming the hands and wrists, it also keeps the whole body at a very comfortable temperature on the coldest day. It can be adjusted or removed in a moment, and, so far from being any disfigurement, it is quite as ornamental as the brass candlesticks frequently attached to pianos.

PLEASANT VISITORS.—Vincenzo Cirillo, a well-known teacher of singing and a fair composer, who until lately resided in Boston, is now permanently established in Rome. No doubt he will be visited by most young lady Americans who go abroad to gain the knowledge of singing that they could just as well obtain here.

REMYNI TAKING IT EASY.—Edouard Remenyi, the wonderful (!) violinist, is now taking it easy in Havana. He appears to have become a general favorite in society. Alas, for society!

FILLING HER PLACE.—Miss Neally Stevens, the pianiste, has joined the Theodore Thomas Orchestra Company, taking the place of Julia Rivé-King.

SUCCESSFUL IN VENEZUELA.—Emilia Beni, an Austrian soprano, has been singing with much success in Venezuela. She will arrive in this city about Friday, and it is thought, from the negotiations that are pending, that she will appear here before she goes to Europe.

A NICE APPOINTMENT.—Mlle. Lina Schmalhausen, a pupil of Kullak and Mlle. Liszt, has been appointed court pianiste by the Duke of Saxe-Coburg-Gotha.

DUPREZ'S ACCIDENT.—Duprez, the once famous singer, was recently thrown from a carriage in Paris. It may be some time before he fully recovers from the accident, as he is no longer young.

SEMBRICH'S CONTRACT.—Mme. Sembrich has renewed her contract with Herbert Gye for the coming London season at the Covent Garden Theatre. She will sail from New York for England the latter part of April. Mme. Sembrich is said by those who have heard her to play the violin in a most charming manner, and, if she made her debut in this country as a violiniste, would undoubtedly create something of a sensation.

A DESERVING BOY.—The young Cossack violinist, Vassili Sobinshkin, who recently made a long journey to St. Petersburg on foot, is recovering from an attack of typhoid fever, superinduced by the aforesaid journey. It has been decided, with his father's consent, to place him as a pupil in one of the imperial institutions at St. Petersburg. The boy deserves to become famous.

JUDIC'S REAPPEARANCE.—Mme. Judic made her reappearance before the Parisian public since her Russian trip on Saturday night at the Théâtre des Variétés, in a new vaudeville by Meilhac & Milland, with bright and sparkling music by Servé. Judic has lost none of her voice and none of her peculiar indescribable charm. Judic's song in Russian is delicious, and her imitations of Miss Van Zandt in "Lakmé," Paulus in the Café Concert, and of the little darkies' dance in "Sieba," were enthusiastically encored.

## Concert for Young People.

THERE is a German proverb which runs "Of all good things there are three," and this remarkably suits the institution of a series of concerts for young people, the last one of which was given on last Saturday afternoon before a crowded house at Steinway Hall, and all three of which were really good. The programme at this third matinee contained of orchestral numbers; Weber's "Jubel-Ouverture," the slow movement from Haydn's "Surprise" symphony; Saint-Saëns's symphonic poem, "Le Rouet d'Omphale," a work somewhat outside of the scope of these concerts; Boccherini's pretty minuet for string orchestra and Otto Nicolai's charming overture to "The Merry Wives of Windsor." All of these works were satisfactorily performed and evidently pleased the large audience, consisting of "young" people of all ages.

The soloists on this occasion were Miss Emma Juch, the favorite soprano, and Miss Mary E. Garlich, pianiste. The former sang the "Batti, batti," aria from "Don Giovanni," and "Bel Raggio," from "Semiramide," with fine voice and in excellent style, adding Gounod's "Ave Maria" for an encore after the first rendering. Miss Garlich played very nicely and with good expression, Grieg's "Humoreske" and a Menuet by Moszkowsky. She also was very favorably received.

## German Liederkrantz Concert.

THE second grand concert of the present season of the German Liederkrantz took place at their beautiful new hall in Fifty-eight street, on last Sunday night, and was in every way a perfect success. The auditorium, gallery, and even the foyer, were crowded by members and their families, who attentively listened to and liberally applauded an excellent performance, under Theodore Thomas, of the following highly interesting programme:

1. Ouverture, Scherzo u. Finale, op. 58.....R. Schumann Orchestra.
2. "Nenie," op. 10 (new).....Hermann Goetz United chorus and orchestra.
3. Concerto Romantique for viola.....Benj. Godard Mons. Musin.
4. "So Weit".....Engelberg & "Weist du Noth." Chorus, with bass solo.....Debois Male chorus.
5. "Die Lorelei".....Franz Liszt Miss Emma Juch.
6. Aufforderung Zum Tanz.....Weber-Berlioz Orchestra.
7. Final chorus from third act "Die Meistersinger".....R. Wagner Mixed chorus and orchestra.

All the participants in the performance deserve high praise, especially so Miss Juch, who sang Liszt's "Lorelei" to perfection, and, of course, was encored. Not less successful was Monsieur Musin, who had come up from the Casino concert to perform at the "Liederkrantz" Godard's not very important or beautiful Concerto Romantique. He played, however, so well and with so much fire that he captivated the audience, in spite of the drawback that the difficult but uninteresting composition presented. The mixed chorus of members of the "Liederkrantz" showed to excellent advantage in Hermann Goetz's short cantata, "Nenie," an interesting work, which was performed for the first time in New York. It is rather difficult to sing, and Mr. Thomas deserves great credit for the perfection with which the chorus sang the work they had studied under him. Less cannot be said of the male chorus, who gave their two part-songs with fine shading and blending of voices, and made quite a hit. The Thomas orchestra was in its usual excellent form and was deservedly applauded.

## Mme. Hopekirk's Recital.

MME. HELEN HOPEKIRK'S series of four piano recitals came to an end on last Thursday afternoon, at Steinway Hall, before an appreciative, but not quite so large an audience as the excellence of the entertainment decidedly deserved.

The programme of this fourth and last matinee was one of the most interesting and best selected of any we have seen since Rubinstein, and its execution was so fine that in many instances it also recalled this master of pianists and made us seriously regret that we are at the end of the series. Two gavottes and passepieds by Bach and still a third gavotte by the same master, in the Saint-Saëns transcription, all of them in B minor, formed the substantial opening of the afternoon's musical bill of fare. They were played very clearly, and as they do not belong to Bach's most difficult or most massive works, their interpretation could not but be satisfactory. Schubert, whose birthday, by-the-by, occurred on the same day as the date of the recital, was next to be discussed, and in two of his most lovely songs, "Auf dem Wasser zu singen" and "Trockne Blumen," both served with a little pianistic *paprika* sauce by Liszt, was well represented.

The first was played in the true "Barcarolle" style, and the latter, with a beautiful *cantabile* tone and fine but not exaggerated expression.

Beethoven's powerful variations on an original theme in F and the E flat Sonata, op. 31, No. 3, a work most exquisite in its first three movements, but with a somewhat weak finale, were the next two courses, and were made highly attractive to musical ears by Mme. Hopekirk's breadth of treatment and a show of high pianistic abilities in the way of techniques as demonstrated in some of the variations, and more especially in the presto of the Sonata, which was taken at a furious tempo.

The best played number of any on the whole four programmes was, in our opinion, Chopin's F minor Fantasia. It was



played with true artistic feeling, beautiful phrasing and fine tone-quality, and showed more than anything else we heard Mme. Hopkirk interpret that she is a truly great artist. The Chopin-Liszt "Chants Polonais," which are not of like high scope as the "Fantasia," fell somewhat flat after the latter, but Mme. Hopkirk, by judiciously keeping the best thing of the feast for the last, held the interest of her enraptured guests unabatedly to the last piece, when she gave her really great rendering of Schumann's "Etudes Symphoniques." They were interpreted in a manner worthy of their beauty, and this is the greatest compliment we can possibly pay the performer. The audience also seemed to agree with us, for after the last variation a perfect storm of applause was showered down on the fair artist.

### Benefit Concert.

A "GRAND CONCERT" for the benefit of the "German Ladies' Society for Widows and Orphans" was given at Steinway Hall on last Friday night, and was a great success, financially and artistically.

The spacious hall was filled to the utmost with a throng of our best class German fellow-citizens who listened to an interesting programme meritoriously performed. The soloists were Miss Emma Juch, the favorite soprano, who interpreted a song by Rugg, entitled "Das weiss nur ich allein," and the Cavatina from "Lucia," in really exquisite style and with beautiful voice, and was, of course, encored. Miss Mary E. Garlicks, the young St. Louis pianiste, who recently returned from Stuttgart, where she finished her studies, gave a fine rendering of Liszt's Twelfth Rhapsodie, Chopin's D flat Nocturne, and Rubinstein's E flat Valse Caprice, and was equally well received. The greatest hit, however, was made by the Belgian violin virtuoso, Mr. Ovide Musin, who played with wonderful technique his own "Caprice de Concert," and was again and again recalled.

Herr Friedrich Steins, the basso, shone brilliantly in a soulful delivery of an elegiac song, "Begrabene Liebe," by Dürner. His voice is rich and beautiful, and he sings artistically. This was also demonstrated in the duet he gave with his brother, Oscar Steins, the baritone, about whom scarcely less can be said in praise than of his senior brother, Friedrich. Concone's duo, "Ritter und Einsiedler," therefore, was a highly enjoyable performance. The remaining numbers of the varied programme were performed under the baton of Herr Reinhard Schmeltz, who is the conductor of both the "Eichenkranz" male chorus singing society and of Arbuckle's Military Band. The former organization showed good material and training in the rendering of Engelsberg's four-part song, "So weit," and Möhring's prize male chorus, "Freudlich Herz," while the latter performed in a highly creditable manner Lindpaintner's "Jubil-Ouverture," Schumann's "Träumerei," and Strauss's "Künstler-Walzer."

We must not forget to mention that Ferd. C. Dulcken was the accompanist of the evening, and that he did his work with the excellence becoming a newly-made Benedict.

### New Park Theatre Concert.

THE Henriette Markstein Concert Company gave an entertainment last Sunday evening at the new Park Theatre before a large and appreciative audience.

The programme being too long and requiring too much space as to give each artist a mention, we must confine ourselves to the most notable features. Miss Markstein played the "Lucia" fantasia by Liszt in a brilliant and effective manner. Mmes. Dilthey, Sennach and Juliette have very fine voices, and being pupils of Mme. Murio Celli, proved the excellent training their voices received. Mlle. Delthey especially highly pleased the audience.

The greatest attraction of the evening, however, was the appearance of the wonderful young violinist, Dora Becker, who played the Polonaise by Wieniawski and the second Nocturne by Chopin-Sarasate, in a truly artistic manner. While she exhibited a very remarkable technical capacity in the "Polonaise," her clearness of intonation, power of tone and above all her interpretation of the beautiful "Nocturne," convinced the most critical observer that the young girl is possessed of extraordinary talent and will expect much of her future artistic career. People who heard the little Dora Becker three years ago at Steinway Hall playing the "Souvenir de Haydn," by Leonard, when she was only eleven years old, will remember the "furore" she then created. Since then she has studied under that excellent teacher, Mr. Richard Arnold. Her sister, Miss Adele Becker, accompanied in an excellent manner.

### English Glee Club.

THE English Glee Club gave its second concert of the present season in Chickering Hall, on last Thursday evening, January 31. An audience of fair size was present, and although not over-enthusiastic, seemed to enjoy the programme offered. The artists who appeared were Miss Henrietta Beebe, Mrs. Sarah B. Anderson, William Dennison, George Ellard, W. H. Beckett and G. E. Aiken. C. Florio was the accompanist. Among the glees and part-songs presented were Hatton's "King Whitlaf's Drinking-Horn;" Lassen's "Evening" and "Only Thou;" Dr. Callcott's catch "Ah! how Sophia," Attwood's "There is a mild and tranquil light;" Goldbeck's "The Three Fishers;" Ford's "There is a lady;" Morley's "Fair Phillis I saw;" Callcott's "The house that Jack built," and Sullivan's "The long day closes."

Mr. Beckett sang Tours' song "The sea hath its pearls" with very little effect. His voice does not tell out well, even on the higher notes. This style is not what might well be expected.

The audience did not receive him very warmly. Miss Beebe

sang George Fox's song, "Be my love." It is a graceful composition and was excellently interpreted. Perhaps Miss Beebe's voice is a trifle tart in the upper notes, but her general style and execution are so satisfactory that nothing more need be said on this score. She was encored, as usual. Mrs. Anderson sang Dudley Buck's song, "Expectancy," and pleased her friends present. Mr. Dennison gave Mrs. G. E. Aiken's song, "Oh, moonlight deep and tender," and Hawley's "The Arrow and the Song." The first is quite a fair composition and was expressively rendered.

The part singing by the club was not the best we have heard. It was here and there lifeless and not altogether harmonious. Still, concerts such as those under notice are unique in this city, and serve to while away an evening in a most pleasant manner.

### The "Merry War" at the Casino.

THE "Merry War" began a run at the Casino on Monday night, which it is expected will last for three months. The opera was finely mounted, the scenery was new and this work of Strauss, all in all, was presented in a most attractive manner. There was a chorus of sixty voices, an orchestra of thirty pieces, and the effect of this was heightened with a military band. The course of hostilities, beginning in a fight over a pretty dancer who conscientiously engaged herself at two theatres at the same time, ran melodiously, and amid the plaudits of a large audience.

Mr. Frederick Leslie was irresistibly humorous as the Dutch tulip planter; he was ably seconded by Miss Cottrelly. William T. Carleton was comic as usual, and Signor l'Erugini did good work. Misses Post and Ornie were well received. The opera is under the direction of Mr. Jesse Williams. The march in the third act is the "Triumphale," by Rudolph Aronson.

### Casino Concert.

OVIDE MUSIN received quite an ovation at the Casino Sunday night concert. The delicate and exquisite quality of tone which he brings from his violin took his audience by storm, and he could not get off with less than two recalls. He gave the "Airs Russes" of Wieniawski, cavatina by Raff, and a mazurka of his own composition. Teresa Carreño received almost equal applause. The brilliancy of her rendering of Liszt's "Fantaisie Hongroise" evoked a shower of plaudits, which was repeated when the pianiste gave Rubinstein's "Grande Valse" in A flat later in the evening. Miss Emma Juch made a pleasant impression with her rendering of a cavatina by Gomez, and the valse "L'Ardita."

### Chicago Correspondence.

CHICAGO, January 29.

THE Abbey Company gave Rossini's "Barbiere" last Friday evening. Mme. Sembrich taking the part of Rosina. She was ably supported by Del Puente, Capoul, Corsini, Mirabella and Mme. Lablache. The performance, as a whole, was one of the smoothest given thus far. Sembrich emphasized the fine impression made Tuesday evening. She was obliged to repeat the "Una voce," and gave as an encore, after the Proch Variations, an English ballad, "Some Day," in which her foreign accent was very pretty, though ballad singing is decidedly not her forte. "Faust" was presented at the Saturday matinee, and in the evening "Carmen," Mme. Trebelli making her first appearance here in the latter work. Sunday, Rossini's "Stabat Mater" was given, and rather poorly. The only really excellent solo work was done by Mmes. Trebelli and Fursch-Madi. Monday, Mapleson opened his season with "Crispino," Patti in the principal role. I can see no reason for the continued existence of this extremely light and rather trashy work, and had supposed it was practically defunct some years ago.

The Abbey company gave "La Gioconda" the same evening. The prelude is not particularly striking, and seems to possess very little of real musical worth. Perhaps a redeeming feature is its reasonable length. Mme. Scalchi gave *La Cicca's* song with magnificent effect, and aroused the enthusiasm of the audience, but aside from this single number she had very little of importance to do except in the concerted music. She sang throughout the evening with her usual artistic finish. The trio between *La Gioconda* (Nilsson), *La Cicca* (Scalchi), and *Barnaba* (Del Puente) was done in fine style. The familiar device of employing a chorus of religious character as a background for solo work by the principals closed the act, but did not make a particularly impressive finale. The solo parts seemed rather unimportant, and it is a question whether there is much music in this act, which if presented by any less finished artists would be deemed interesting. The choruses of mariners with which the second act opens were only fairly done, possibly owing to their rather intricate character. Some of the chorus certainly sang "with the spirit" rather than "the understanding."

The "Ah! Pescator," of *Barnaba* is quite effective and one of the best numbers of the act. It was splendidly sung by Del Puente, who was obliged to repeat it. The "Cielo e mar!" of *Enzo* is by no means as effective and was not so well sung. Here, as in some other portions of the opera, Signor Stagno's intonation was somewhat faulty, which was evidently due to the poor support given to the voice by the composer. Even Del Puente occasionally suffered from the same cause, in places where it would be unreasonable to expect absolute accuracy with such inadequate scoring. The duo between *La Gioconda* and *Laura* was magnificently done by Mmes. Nilsson and Fursch-Madi, and is really quite dramatic. The accompaniment is good, though

not of remarkable musical worth. The finale is scarcely as effective as this duo.

In the solo of *Alvise*, which opens the third act, occurs several marked discrepancies between the character of the music, which would be very suitable for a scene of sustained happiness, and the words, which are of the most sombre description. A similar instance occurs in the entreaty of *La Gioconda* addressed to *Laura* in the first act, where a joyous phrase, strangely inappropriate to the situation, is employed. The prevailing mood is one of sadness, and the phrase in question, had it been accompanied by a minor harmony, as could easily have been done, would have been quite effective. The scene between *La Gioconda* and *Laura*, accompanied by chorus without, is quite musical and effective. But the finest number of the act is the quintet and chorus with which it closes, and which is the strongest finale, and, in fact, the only one thus far that is really satisfactory. The fourth act contains much that is quite dramatic, but it can scarcely be deemed great. The orchestration of the work seems frequently thin and ill-designed, but sometimes attains great excellence as modern Italian operas go.

The chorus was fair for the most part, and had evidently been subjected to careful drill. The effect of Richard Wagner's influence is sometimes visible, but it is never so marked as in the case of Bolto's "Mefistofele." That Ponchielli has created a great work can scarcely be maintained, but much of it is pleasing and reasonably effective. Yet there is a remarkable degree of unevenness evident throughout the opera, and the latter portions are much the best. The principals were frequently called before the curtain, and certainly the performance as a whole was one of the best that the company has given. Signor Stagno particularly won prolonged applause by a splendid and sustained high B flat at the close of one of his numbers. Mme. Scalchi, as *La Cicca*, had, with the exception of her song in the first act, very little of importance to do, but sang throughout the evening with her usual artistic finish. Mme. Nilsson gave the part of *La Gioconda* with fine effect, but it seems less suited to her voice than some in which she has appeared during the present engagement. Signor Del Puente was admirable, and both looked and acted the part of *Barnaba* in excellent style. "La Gioconda" has been substituted for "Lohengrin," which was announced for Saturday evening, a change which will be regretted by many.

It is but just to Ponchielli to state that the suggestions of Wagner which are to be found in his work are not ideas, but concern methods only, and even these are not frequent. But when they do appear, they are curiously suggestive of a dwarf striving to wield the sword of a giant.

February 1.

Tuesday evening the Mapleson company gave "Ellis d'Amore," with Gerster in the principal role. At Haverly's the Abbey company appeared in the apparently deathless (though dry as a mummy) "Sonnambula." Mme. Sembrich was *Amina*; Campanini, *Elviro*; Novara, *Rudolph*. Wednesday Patti, Gerster, Miss Yorke, Nicolini, Galassi and Cherubini appeared in the "Huguenots," and Nilsson, Valleria, Scalchi, Capoul, Novara and Corsini in "Mignon." Thursday "La Favorita" was given with the new contralto, Mme. Bianchi-Fiori, and new tenor, Anton. Neither made any great impression. At Haverly's "La Traviata" was presented to a medium house. To-night "Roberto" is to be heard at the latter theatre, and "Linda" at McVicker's.

Yesterday afternoon Mr. Tomlins gave another of his orchestral concerts for the children of his chorus classes. Miss Grace Heltz was the vocalist. Miss Mary Beebe is reported engaged by Rice and Stetson for Gilbert and Sullivan's "Princess Ida." Wm. H. Sherwood was in the city on Monday, on his way to Milwaukee. He is announced for the next concert of the Mozart Society.

G.

### HOME NEWS.

—Otto Bendix plays at Oberlin College on February 8.

—Rafael Joseffy will give a pianoforte recital in the hall of the Historical Society on next Friday afternoon.

—The Brooklyn Philharmonic Society gave a performance of Gounod's "Redemption" at the Brooklyn Academy of Music on Saturday evening, the 2d. The public rehearsal took place on the previous Friday afternoon.

—The third orchestral matinee of the Brooklyn Philharmonic Society will take place on this (Wednesday) afternoon, beginning at 3:30 o'clock. Following is the programme: Prelude, Chorale and Fugue (adapted for orchestra by J. J. Abert), Bach; Finale, "Prometheus," Beethoven; March Movement, "Lenore" Symphony, Raff; "Waldweben," from "Siegfried," Wagner; Overture, "Rienzi," Wagner; Theme and Variations, Austrian Hymn (string orchestra), Haydn; Waltz, "Autumn Roses," Strauss; Selections, "La Damnation de Faust," Berlioz.

—Messrs. Ferdinand and Hermann Carri, self-styled virtuosi, the one on the violin and the other on the piano, gave a concert at Steinway Hall on last Thursday evening, and made their "first" reappearance in New York since their return from Europe." There was a large audience present, and a somewhat ambitious programme was rendered. As far as the performance is concerned, it seemed to please the audience, although, from a critical point of view, it cannot be said that there was anything highly satisfactory in it, except the singing of Miss Amy Sherwin, whose soprano voice and vocalization are equally good and beautiful.



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# THE MUSIC TRADE.

## BEATTY'S AFFAIRS.

### The Arrangement Perfected with a Part of the Creditors.

#### FULL ACCOUNT OF THE PROCEEDINGS.

#### Beatty Gives a Mortgage on all his Real and Personal Property.

THE following is the memorandum of agreement made January 26, 1884, between Daniel F. Beatty and Messrs. Harrison, Boyd, Alden, Munroe and Kline, a committee appointed at a meeting of his creditors held on the 26th inst., at Washington, N. J., for an extension of time.

First—All indebtedness matured or maturing prior to March 15 next, shall be renewed at the full amount for three months from date of maturity.

Second—Of all indebtedness maturing on or after March 15, there is to be paid 20 per cent. at maturity, and the balance renewed for three months, and the same agreement, and the same renewal is to be made each three months thereafter till extinguished.

Third—All open accounts over \$100 are to be reduced to notes, and come under clause first.

Fourth—All indebtedness to be secured by mortgage on realty and upon personalty, with insurance, to above-named committee as trustees for creditors.

The following circular has been addressed to creditors by Joseph H. Harrison, chairman of the committee:

A meeting of the creditors of Daniel F. Beatty, representing in amount the sum of one hundred and twenty-two thousand, seven hundred and eighty-four dollars and seventy-two cents (\$122,784.72), was held at Washington, N. J., to-day (January 26). After a thorough examination of his affairs, it was unanimously agreed to grant him the extension embodied in the above memorandum of agreement. The committee appointed to act as trustees under the mortgage was also appointed an advisory committee.

Mr. Harrison is in the lumber business, No. 2,119 Callowhill street, Philadelphia, and will receive a regular salary from the committee for attending at least once a week in person to Beatty's affairs in Washington, N. J. Boyd and Kline represent lumber firms, Alden is an advertising agent, and Mr. Munroe represents the Munroe Organ Reed Company.

The mortgage conveying his property to his creditors was signed with great reluctance by Beatty, and will be recorded as soon as all the creditors who have sold Beatty his supplies and who have advertised him on credit, send in their names.

But what becomes of the army of creditors to whom Beatty owes the money sent to him for organs and pianos which he has not shipped? We will answer this question later.

The Hackettstown, N. J., *Gazette* (published in the town adjoining Washington, N. J.) of February 1, says:

#### Beatty's Financial Troubles.

The public announcement last Saturday that Beatty, of Washington, was seriously embarrassed financially created a great commotion in business circles. It went to the marrow of business and social life in Washington like an electric shock. The first statements given to the public were, so far as we can learn, erroneous. Instead of an indebtedness of \$175,000, it will probably reach \$335,000. A statement as made by himself is as follows:

Employees.....	\$35,000
Amount due customers on orders received.....	100,000
General indebtedness.....	200,000
<b>Total indebtedness.....</b>	<b>\$335,000</b>

His assets are his factory, machinery and stock on hand, in all probably \$150,000. A meeting of his creditors was held on Tuesday, at which \$135,000 was represented, and at which meeting a settlement was effected.

He lays all of his troubles to the First National Bank, on account of the bank refusing to discount and credit sight drafts on creditors as part payment of notes coming due as the bank had formerly done. The bank had been in the habit of crediting Mr. Beatty with drafts to the extent of \$12,000 to \$15,000, and on

the 19th ceased, and thus caused his account to be used up, leaving no funds to meet incoming obligations.

This gives us a more succinct estimate and idea of Beatty's condition. He paid nearly, if not all, his indebtedness for January to his employees last Saturday night with the money received from persons ordering instruments. Consequently this item of indebtedness disappears for the present. Not having shipped many instruments since the beginning of his troubles about two weeks ago, his indebtedness to the persons who are awaiting their instruments has largely increased.

Altogether, his indebtedness must now be over \$350,000. In fact, it is difficult to get at the exact amount, for it is increasing at the rate of over \$3,000 a day, from which must be deducted the number of organs he ships, which must be comparatively small, as he has no capital to work with and needs all the money he can get hold of to pay for his material to his hands, and to put aside for the payments of his notes, which begins in March.

To offset this enormous indebtedness, Beatty owns about \$100,000 worth of property, material, machinery, &c., which would bring about half that amount if sold at auction.

How he can pay his creditors in full it is impossible for us to see, in view of the condition of things. Let us put down the figures:

LIABILITIES.	
General indebtedness, payable during the coming sixteen months.....	\$200,000
Due to parties who have sent money, about.....	150,000
<b>Total.....</b>	<b>\$350,000</b>
ASSETS.	
Highest estimate of property.....	100,000
<b>Deficit.....</b>	<b>\$250,000</b>

Where will Beatty get this amount? He is now compelled by his creditors to curtail his advertising, and to advance the price of his organs \$10. With reduced advertising and an advance in the price of the organ, can he sell his instruments in large quantities in the future? No!

Can he sell his organs at any price without extensive advertising? No!

He depends for his sales entirely upon his buncombe advertising. He cannot satisfy the parties who are anxious to receive the instruments for which they have sent in their cash; that cash will be used to pay off old debts.

He may pay off part of this mortgage; but how he can run his business, pay his old debts, ship instruments to parties that have sent their money and make ends meet, no sane business man can explain.

We shall publish next week an arrangement we are about perfecting, which will enable us to protect the interests of the large army of individual creditors who are patiently awaiting their instruments or the return of the money they sent to Beatty. The arrangement we refer to will extend throughout the whole land.

#### Addis, Stop This!

There is a dealer in New Brunswick, N. J., whose name is E. V. Addis, and he advertises as follows:

I will sell a 7-octave new rosewood piano, with stool, for \$130, and a 7½-octave for \$155, and furnish them in the latest style for \$275, which they ask in New York \$1,000 for. The pianos that I sell are made by the oldest and best manufacturers and of the best materials, and they have all the improvements known to the trade for sound, and for workmanship and durability they are not surpassed by any.

I would say to those wanting to buy that there are those calling themselves professors who can play up and show off the lowest and cheapest piano that is made, and make people believe it is a first-class instrument. But the people run a great risk if they buy of those persons.

Persons wanting to buy the best instruments at the lowest prices must purchase of a wholesale and retail dealer, as the manufacturers dare not sell at retail very low as it would kill those in the wholesale trade if found out. There is another great nuisance for buyers to contend with, that is the tone-tryers. They will pronounce the poorest piano there is in the shop the best if they are paid money enough on the sly, and will say all they can about its tone, and the party that buys gets a poor piano and pays a high price for it.

I sell as good pianos and organs as are made and I sell them one-third lower than the manufacturers sell them, and they are thoroughly warranted. A call at my rooms will satisfy all as to where the largest stock and the best instruments are kept for sale.

If anyone wants a new 7-octave piano, rosewood case, it will be furnished to order for less than any prices by securing their order for it at office.

We will have to protect the legitimate trade in your city and neighborhood, and if you continue to advertise in this manner we will explain the falsehoods contained in the above statement and your competitors will print our article in your local paper, and you know what that means. Beatty with all his resources could not go on and we do not want any imitators to spring up. Wherever they do show their heads we are going to sit on their necks.

## CHICKERING IN THE WEST.

### SOMETHING ABOUT THE "HAINES" PIANO.

MR. HARRY BROWN and Mr. Gildemeester, representing the Chickering house, left on Monday morning for Chicago. It was essential that they should leave at this time, not so much because Mr. Brown is interested in the Reed estate, but because there has been quite a serious misunderstanding between the firm and its Chicago agent, Mr. C. J. Whitney.

It seems, after all, when it comes down to that realistic condition known as practical common-sense business, that Mr. Brown's "territorial" system meets with contingencies that are easier to meet on paper than to provide for in fact. We think, taking into consideration many instances that have come to our knowledge and our own experience, that the "territorial" system is a blank failure, and it will not take many months before this fact will make itself thoroughly apparent.

Whitney was under the impression when he arranged with the Chickering, that Pelton, Pomeroy & Cross had sold nearly 300 Chickering pianos per year in Chicago and immediate vicinity, and getting a large territory in addition to Chicago, he calculated that he could dispose of 500 per year. Mr. Whitney soon discovered that during the year preceding their failure, Pelton, Pomeroy & Cross sold 148 Chickering pianos in Chicago and vicinity, instead of 300.

It is impossible to manufacture piano customers; their number is regulated by commercial and social laws, and if you compel an agent to take a certain number of pianos within a stated period of time, you may increase his energy and thus enable him to sell more goods, but he cannot manufacture purchasers. Should he, toward the end of the year, find that he has ordered more pianos than he can dispose of, he will, in order to fulfill his contract, sell the pianos at a sacrifice, and that is what Chickering agents have frequently done under what is, somewhat facetiously termed, the "territorial" system.

The trouble with Whitney is of a peculiar kind, due partly to conditions described above and to the manner in which Mr. Cross and another one of his salesmen have been conducting the Chicago business.

Although not strictly our business, we take the liberty of making a suggestion. Mr. Whitney has sold about 1,000 Haines pianos in his Detroit house. The "Haines" pianos have taken the lead with him there. Why not make them the leading pianos in Chicago? That solves the problem at once. The "Haines" upright is among the best selling and most satisfactory instruments Whitney and other large firms ever handled. Outside of their intrinsic musical value, the designs of the cases, in fact, the whole appearance of these instruments, is inviting and attractive. No one knows this better than C. J. Whitney; and then they are not encumbered with any "territorial" system, but sell spontaneously. "Try the 'Haines' in Chicago," is the suggestion we referred to.

## Mason & Hamlin.

### REMARKABLE PROSPERITY.

THE annual stockholders' meeting of the Mason & Hamlin Organ and Piano Company took place in Boston, on January 30. Messrs. Lowell Mason, Henry Mason and Emmons Hamlin were re-elected as the Board of Directors, and Messrs. Lowell Mason and Henry Mason were re-elected president and treasurer of the company, respectively.

The treasurer, Mr. Henry Mason, submitted his annual report, which states that in addition to paying the stockholders the sum of \$80,000 in dividends during the year, quite a sum was carried to the credit of the surplus fund.

Capital stock now paid in amounts to.....	\$500,000
Surplus.....	318,495

<b>Total.....</b>	<b>\$818,495</b>
-------------------	------------------

The company has absolutely no liabilities except current weekly bills that are paid after they are audited.

The company never places its name on any paper; it never discounts its mercantile paper, but holds it as bills receivable until due; the whole plant is unencumbered, and the Massachusetts Commissioner of Corporations has stated that there is no corporation in the State that occupies as high and unquestionable a financial position in proportion to its capital as the Mason & Hamlin Company. There are corporations, such as railroad and other companies, with more capital, but none is in a more prosperous condition than the Mason & Hamlin Company.

—Since M. Steinert & Sons have opened their Boston branch, more than twice the number of Steinway, Haines and Gable pianos have been sold in Boston and vicinity than ever before in the same length of time.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.**

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

# AUGUSTUS BAUS & CO.,

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

## PIANOFORTES.



Known everywhere, and sold by the trade as in all respects first-class instruments.

## NEW ENGLAND

## Cabinet Organs

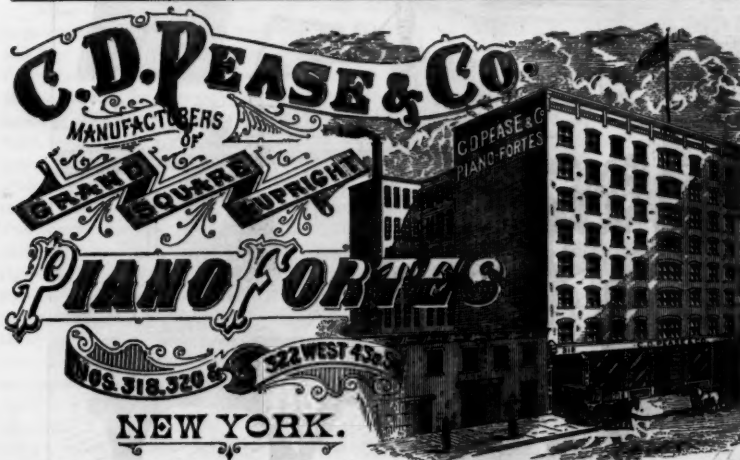
ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

## NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.



NEW ENGLAND AGENCY

— OF —  
**STEINWAY & SONS & HAINES BROS.**

**PIANOS,**  
M. STEINERT & SONS,  
104 Tremont Street, Boston, Mass.

## HAZELTON

PIANO FORTES

Cannot be Excelled for Touch, Singing Quality, Delicacy and Great Power of Tone, with Highest Excellence of Workmanship.

HAZELTON BROTHERS,  
Warerooms: 34 & 36 University Place,  
NEW-YORK.

## DECKER

BROTHERS'  
MATCHLESS  
PIANOS

33 Union Square, N. Y.



Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

# THE NEW ENGLAND PIANO

Is meeting with the Highest Praise from Dealers and Purchasers. Write for Prices to

NEW ENGLAND PIANO CO., George Street, Highland District, Boston, Mass.



# SOHMER & CO.,

## PIANO MANUFACTURERS,

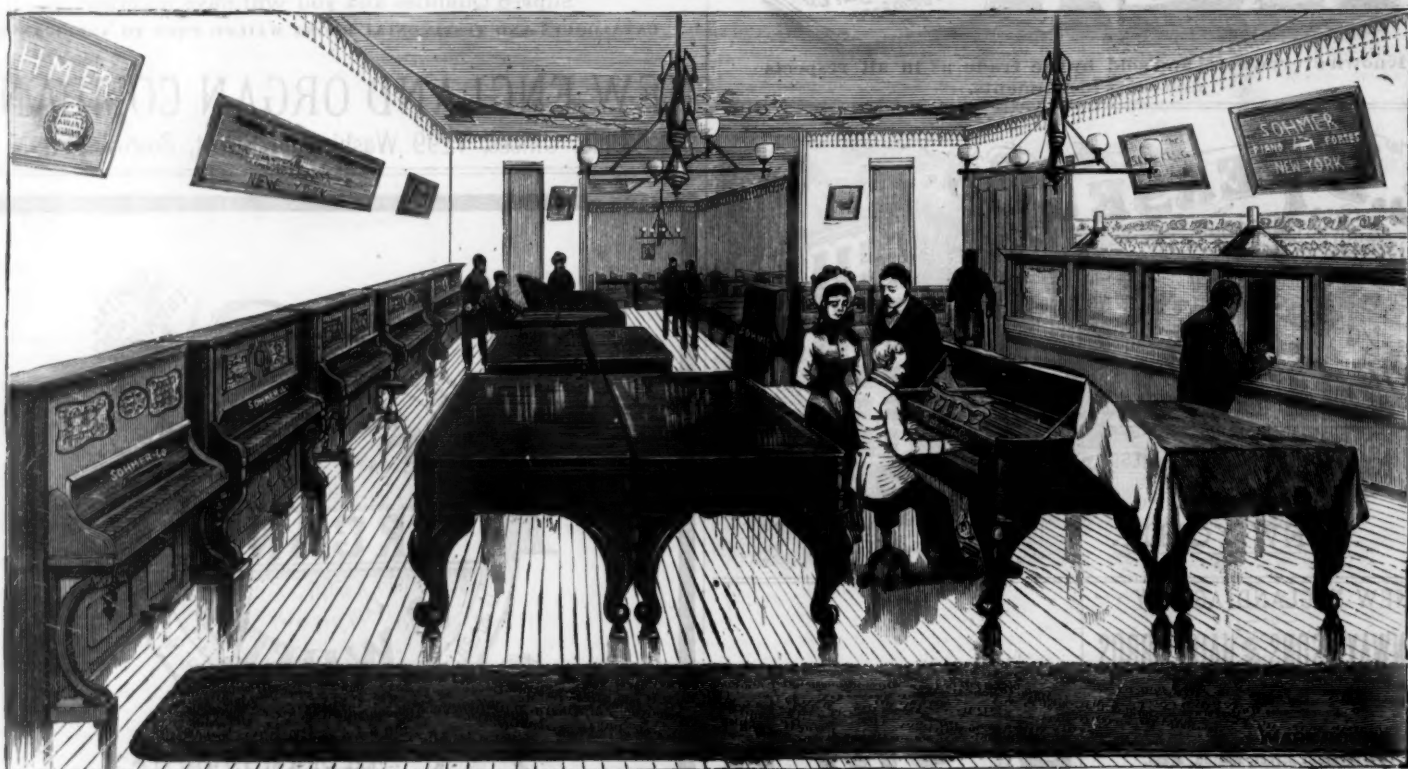
### NEW YORK.



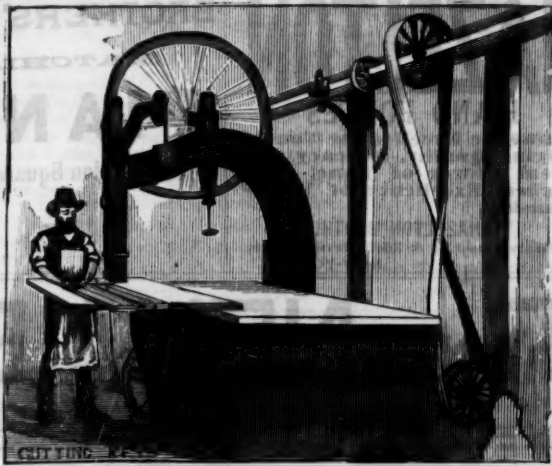
KEY MAKING



POLISHING DEPARTMENT



REGULATING DEPARTMENT



CUTTING DEPARTMENT



## Sohmer &amp; Co.

"OF all the industries which have developed into a high eminence, the manufacture of pianos has probably made the most pronounced and rapid strides, not only as regards the great number of instruments turned out yearly by numerous houses engaged in this business, but also by the excellence of the manufacture. It is a well-known fact that the pianos made in this country are superior to those made by the old firms in Europe, and that these have adopted some of the essential improvements introduced by American makers. There are various reasons why American pianos should be, and are, better than foreign instruments. We confine ourselves, however, in mentioning but two, and these are: the wood selected by first-class makers in this country, because it is the best that can be employed for that purpose, and is only to be found here; next, the process of drying and tempering the wood, which is much more thoroughly done here than abroad. The public would probably be surprised to learn that it requires over three years for certain qualities of lumber used in the production of a piano to be put in proper condition to guarantee absolute durability. It will, therefore, be readily understood that only a conscientious house will produce an instrument satisfactory in every detail. During the last fifteen years the general public have become more and more familiar with music, and the demand for pianos is constantly increasing. It is, therefore, incumbent that purchasers should know where to buy and to buy with the utmost confidence in the integrity of the house they are dealing with. Such a firm is Messrs. Sohmer & Co.—warerooms, 149 to 155 East Fourteenth street, and factories, 143 to 147 East Twenty-third street."

These are the introductory lines of an article in reference to the above-mentioned firm that appeared in *Frank Leslie's* a few weeks ago. The article is one of the best we have read in reference to the manufacture of pianos that has appeared, especially when we consider that the journal in question is not devoted to music. So many excellent points are found in it that we have determined to reprint most of it for the benefit of the trade, which is greatly interested in the rapid progress the firm of Sohmer & Co. is making.

The article continues:

"This young and rising house has been established since 1872, and, it is claimed, that no other firm in this trade has accomplished so much in comparatively so short a period. The members of the firm in the first place are practical mechanics, which is of very great importance, in order to supervise thoroughly the various stages in the manufacture of a strictly first-class piano. They are also sagacious business men, enterprising, fertile in resources and broad and liberal in all their plans.

"Messrs. Sohmer & Co. are also well known to be most liberal in payment of wages to their workmen, and on account of this fact they are enabled to obtain and keep the most skillful artisans for every department. The house was started, as mentioned before, in 1872, at the present factory and warerooms in Fourteenth street, at that time making about from three to four pianos per week. In 1879, however, the demands for the Sohmer instruments had increased so wonderfully that they were compelled to procure the opposite building, Nos. 150 to 154 East Fourteenth street. This enabled them to make fifteen pianos per week. Two years later they found themselves compelled to add the present factory in Twenty-third street, and now they turn out regularly from thirty to thirty-five pianos per week. Notwithstanding this extraordinary increase in working capacity, it is believed that another enlargement in their facilities for manufacturing will be required within a short time to meet the demands upon them. They have introduced the best labor-saving and most approved machinery to be found in any piano manufactory. Their agencies in the United States and Canada are in the hands of prominent houses, and the orders from these agents are generally from one to three months on the books of the firm before they can be executed. At the same time, the retail business, conducted at the warerooms in Fourteenth street, is not allowed to suffer, and comprises the best class of professional and amateur players in New York and Brooklyn. The demand in the metropolis and surroundings is probably owing to the generous and courteous manner in which Messrs. Sohmer & Co. conduct

their business, and also to the well-deserved indorsements the Sohmer piano has received from the profession in general."

Messrs. Sohmer & Co. have had the good judgment to secure able assistants and in the persons of Messrs. Charles Fahr, the bookkeeper, and G. Reichman, the salesman, the firm is represented by gentlemen who are not only interested in their own personal advancement, but also in the future prosperity of the firm. Both have been laboring conscientiously and have done their utmost to make the "Sohmer" piano a popular instrument.

In another part of this paper a series of illustrations of the departments of the Sohmer factories will be found.

These illustrations are familiar to the members of the trade, most of whom have visited piano factories and understand the process of manufacture. In the Sohmer factories the greatest attention is paid to all the details of piano manufacture and no instrument is sent out unless it is first personally supervised by one of the firm. Complaints are rarely if ever received, and the "Sohmer" piano has given thorough satisfaction, both to agents and individual purchasers.

It is, however, not only in the construction of pianos that a firm makes itself popular. Other principles must prevail, for self-interest dictates to intelligent men that they should satisfy their trade. One of these principles is honorable dealing, and in this respect the firm of Sohmer & Co. enjoys an enviable reputation. There is no question that the "Sohmer" piano has attained this prominent position by a combination of mercantile principles that always insures success to the houses that apply them.

## FORD'S PATENT EXTENDED SUB-BASS.

Found Only in the Bay State Organs, Manufactured by  
C. B. Hunt & Co., Boston.

## A REMARKABLE IMPROVEMENT.

WE hereby give a full description of an extended sub-bass recently patented and now successfully applied to C. B. Hunt & Co.'s organs. Its advantages will be highly appreciated by persons who make an intelligent use of the reed organ and its adaptation for church and congregational purposes is only a matter of a short time.

The common manual sub-bass in the cabinet organ consists of an octave of reeds fixed at the lower end of the scale generally, and in fact necessarily, harsh and *bourdonnant* in quality.

When the movement of music is downward, the sub-bass may take a part; but, as the harmony rises, the sub-bass is left behind, silent and helpless, unless it is connected by an octave coupler.

But the octave coupler does *too much*; it doubles *all* the notes below the middle of the scale; it doubles the intermediate parts as well as the bass and so produces a medley of thirds, fifths, octaves and other chords in false relations. No one of the least sensitiveness can listen with patience to the confusion, unless it is covered by voices.

A piece of music for mixed voices is tame when played on an organ without pedals as written, for the characteristic quality and the effects of contrast are wanting; but when the same is rendered by human voices the effect is thrilling. And this is because in nature the bass has due preponderance: the great voice is heard moving through all its range, up to the region of the baritone, preserving always its native *timbre*, and maintaining its rightful place in the harmony.

By the use of Ford's extended sub-bass, for the first time, a piece of harmony in four parts becomes vocal, and the quality of the bass voice follows through to the highest range.

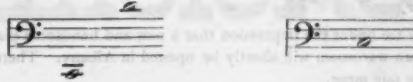
The secret is simple: when the new extended sub-bass stop is drawn, the *lowest note* that is touched becomes bass in quality by the blending with it of its octave below.

No error is possible. A note which has just *boomed* when it

was fundamental will change to a softer quality as soon as it is touched for a higher part. With Ford's extended sub-bass the cabinet organ becomes a new instrument. The monotonous and vulgar quality disappears. The harmony is stirring, and the attention is awake to follow it.

Ford's extended sub-bass differs from the ordinary sub-bass, in that it has a *compass of more than two octaves* instead of a compass of one octave, and its extension does *not* interfere with the other parts.

It does away entirely with the inconvenience of the common manual sub-bass. It works perfectly on a sub-bass of twenty-seven or more reeds, extending from the 8-foot C key to and including D above middle C. Consequently there is no occasion to



transpose the bass down an octave (as is often necessary to do with the common manual sub-bass), in order to get the bass part within the compass of the sub-bass, that being only one octave. Anyone accustomed to the use of the ordinary manual sub-bass can appreciate how inconvenient, and in many instances *impossible*, it is to keep the bass part within the above octave. This is not strange, for the *upper note* in the common sub-bass is *below* the point where most of the bass part to ordinary church music is written. For example, take the familiar tune "Duke Street," in the key of E♭—it will be seen that if the tune is played as it is written, there will be but *one note* (B♭) in the compass of the common sub-bass, and *that one note* is sounded but five times throughout the whole tune. The same can be said truthfully in regard to all other music to a greater or less extent. We think no one with any musical judgment will dispute us when we say that it is much nearer satisfaction to hear the *entire* bass part played on the sub-bass than it is (as in the tune "Duke Street") to hear one note of the bass singled out and sounded at varied intervals, *without regard* to musical effect, but simply because it happens to come so. Buyers are often told that they must "keep the bass part inside the sub-bass octave when that stop is drawn;"



that can be done with some music, which the expert exhibitor is thoughtful and able enough to improvise for the occasion, but for the usual organist it is much easier said than done. We should like to be informed how one pair of hands can play the chord of E♭ in this position: This chord, with the bass note an octave higher, is very common; but to keep the bass part within the compass of the common sub-bass, it must be lowered an octave, which puts the chord in the foregoing position and beyond the reach of the hands of one person.

It may be asked what objection there is to extending the regular manual sub-bass as many octaves as may be desired. In answer to that we would state that the sub-bass relates *only* to the bass part in music, consequently it is undesirable and a bad effect to have either of the other parts sounded on the sub-bass. If it is extended *without* Ford's patent improvement, not only the bass part is sounded but *all the other parts*. To avoid this the sub-bass has always been dropped at the 4-foot diapason C key, which is a point below where the other parts are written, and unfortunately is also below *most* of the bass part. This has always been looked upon as a thing that could *not* be overcome, so must be endured. Ford's patent improvement simply corrects these faults. Only the lower key of any chord will sound on the extension, and the keys are left free to operate the other sets of reeds.

The above description, in the language of the patentee, conveys a proper idea of this new and valuable improvement.

## A. HAMMACHER &amp; CO.,

209 Bowery,

—SOLE AGENTS FOR—

New York.

## FELTEN &amp; CUILLEAUME'S

## GERMAN

## STEEL MUSIC WIRE,

Which is rapidly establishing the reputation of being

THE BEST ARTICLE, WITHOUT EXCEPTION.

Now offered to the trade.

We guarantee entire satisfaction in every instance, and ask no pay unless Wire furnished under this guaranty is thoroughly approved of by buyers.

A. HAMMACHER &amp; CO.

## Trade Notes.

—J. M. Richards, music dealer, Lawrence, Mass., has failed.

—Mr. Hugo Sohmer is in Montreal to attend to the carnival and to business.

—J. O. Prescott & Co., piano and organ dealers, Omaha, Neb., have dissolved.

—Mr. Paul Gmehlin, of Behr Brothers & Co., has returned from a business trip through the South.

—Mr. Geo. D. Smith, of Rochester, N. Y., opens a branch in Buffalo this week.

—Hallett, Davis & Co., Boston, have leased the warerooms, No. 167 Tremont street, and will occupy the same on or about March 1.

—We are under the impression that a new and handsome piano and organ wareroom will shortly be opened in Albany. There is room for one more.

—Rottenbach & Dannreuther, who recently opened a piano wareroom in Buffalo, N. Y., have dissolved partnership, Mr. Dannreuther retiring.

—The name of the Rogers & Bacon Piano Company, Boston, has been changed to the Ames Piano Company. The pianos are stenciled, "Charles E. Rogers."

—The Smith American Organ Company has received a handsome lithograph, made in London, of the new building occupied by their London branch, No. 157 New Bond street.

—The Ivers & Pond Piano Company did an excellent wholesale trade during the month of January, chiefly in uprights. The pianos of this company are sold in New York by Wm. A. Pond & Co.

—J. L. Stone, Raleigh, N. C., desires to secure the services of a "perfectly reliable" piano and organ tuner and repairer. He must also have some experience in traveling and selling pianos and organs.

—An inquiry having been made whether Mr. Myron A. Decker had a patent on a duplex piano-bridge, the reply of chief clerk of the Patent Office, Schuyler Dungee, states: "No patent to M. A. Decker for duplex piano-bridge."

—C. C. Briggs & Co., Boston, are improving their pianos continually. The firm is sparing no expense or labor to make the "Briggs" piano a valuable instrument for the trade. We advise dealers that have not yet handled the "Briggs" to try these pianos.

—In Woodward & Brown's warerooms on Tremont street, Boston, can be seen a square piano about 40 years old, made by I. Woodward & Co. The instrument has walnut veneers and the case is in remarkable state of preservation. It has six octaves (F scale), full iron frame, English action and dampers; three pedals, the third raising the bass dampers only and being virtually a *Sostenuto* pedal. Nearly every part of the piano was made personally by Mr. Isaac Woodward.

—The corporators of the Brattleboro Organ Company are Jacob Estey, Levi K. Fuller, Julius J. Estey, Luther W. Hawley, Walter H. Childs, J. E. Hall, and J. H. Holden. The capital is \$50,000. The company will probably occupy the old building of the Brattleboro Melodeon Company. Mr. E. P. Carpenter may be connected with the company.

—G. A. L., Philadelphia—We believe the Kimball organ is for sale in this city, at the Chickering warerooms, at Fifth avenue and Eighteenth street. We are not positive whether Chickering

& Sons are the agents for this section or not. In your city the organ in question can be found in the warerooms of James Bellak, 1129 Chestnut street. The organ is made by W. W. Kimball Company, Chicago, Ill. It is not a high-priced organ. Every instrument is warranted by Kimball, who is fully responsible.

## ORGAN FRAUDS.

## Another Complaint About the New Bedford \$11 Organ.

Editors Musical Courier:

In two recent numbers of THE MUSICAL COURIER, I notice an exposé of the New Bedford Organ Company (Union Organ). Last summer one of my customers showed me the circular offering one at \$11, if he would send the names of twenty-five others who did not have organs. I told him it was bound to be worthless, which, alas, he has found it to be. He sent his money, first writing to the post-master, who said they were doing a big business, and so he was taken in. He has this week placed the thing in my store. It had badly swelled, so that most of the keys remained when pressed down. It is made entirely out and out of that swelling wood "white poplar," cords instead of pedal straps, paper cambric for the back, and upon the whole, it is hard to conceive how poor a thing it is. I cannot do justice to it, and to see it is to wonder how any man could have the audacity to offer it on paper (they certainly can't sell any of them at home). The party has never and can never use it, for I have yet found no one that can play a tune on it. In this way please publish my testimony that, if possible, others may be prevented from being taken in in like manner. I hear of those \$11 circulars all over the country.

Respectfully yours,

W. S. MOORE.

Piano and Organ Dealer.

## Married Life Entered Upon.

The marriage of Edwin C. Miller, son of Henry F. Miller, and Miss Ida L. Farr, daughter of the late Congressman Everts W. Farr of New Hampshire, was solemnized last evening at the Church of the Unity, the Rev. Minot J. Savage officiating. The bride wore a pink ottoman silk with diamonds, and the bridesmaid, Miss Alice Miller, sister of the groom, a light blue satin brocade. B. Frank Ellison, of Chicago, was best man, and the following gentlemen, representing the many friends of the contracting parties, acted as ushers: Frank B. Thayer, of Boston; William A. Rich, of Salem; George P. Kendrick and Fred. F. Rhodes, of Boston; George C. Smith, of New York, and Herbert A. Farr, brother of the bride, of New Hampshire. At the conclusion of the ceremonies at the church a reception was held at the residence of George S. Burton, 556 Columbus avenue. Among the many relatives and friends present were Mrs. Charlotte Louise Miller, of Boston, and Mrs. S. M. Child, of Providence, grandparents of the groom; Mr. and Mrs. Henry F. Miller and Mrs. Everts W. Farr, Hon. George Farr and Mrs. George Farr, of New Hampshire; E. C. Carrigan, of the State Board of Education; Mrs. J. Smiley, of New Hampshire; Mrs. Burton and Miss Burton, of Boston, and others. Among the presents may be mentioned an elegant French clock, presented by the employees of Henry F. Miller, and an elaborate gift from the class of '79, Massachusetts Institute of Technology. After receiving the congratulations of their friends, Mr. and Mrs. Miller departed for a wedding tour through the South. They will probably be gone about four weeks, and on their return will

make the Commonwealth Hotel their home.—*Boston Globe, January 31.*

## Augustus Baus &amp; Co.'s Donation.

In recognition of a donation by Augustus Baus & Co. of \$100 to the Grand Conservatory of Music, to purchase a gold medal, the secretary of the conservatory addressed the following letter to the above firm:

GRAND CONSERVATORY OF MUSIC OF THE CITY OF NEW YORK,  
(Incorporated),  
46 West Twenty-third street,  
New York, January 29, 1884.

Messrs. Augustus Baus &amp; Co., 26 West Twenty-third street:

GENTLEMEN—Your very kind and flattering favor of the 28th inst. is at hand.

Your communication was read to our board, and they have directed me to officially notify you of their acceptance of your offer to donate a sum to purchase a gold medal to be presented to the pupil of this conservatory who shall show the greatest proficiency in the art of piano playing.

They also desire me to return their sincere thanks for the interest you have so kindly shown in our conservatory.

Respectfully yours,

WM. DINSMORE, Secretary.

## Shoninger's Departure.

We are informed that the Shoninger Organ Company is making special efforts in its piano manufacturing department and will devote more attention than ever to the manufacture of the Shoninger upright. This step is due to the loss of the Kimball agency, the full effects of which were not felt until recently. Kimball sold thousands of Shoninger organs and was the leading agent of the company.

The Shoninger Company never advertised to any extent in music trade papers, and their organs are therefore not in such great demand among the smaller agents and dealers in the West, as those organs that have been constantly kept before them. Difficulties have been experienced in getting new agents in the former Kimball territory, and the company is acting wisely in adopting the new departure.

## TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipsic, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,

American Agents. 25 East Fourteenth street, New York.



Retail Price, \$8.00

## PROFESSOR M. GALLY'S REED PIPE CLARIONA.

Those of the Trade who are not already handling the Clariona, should do so. It will give you complete satisfaction.

Address M. GALLY, 25 EAST 14th STREET, NEW YORK CITY.



# C. C. BRIGGS & CO.

— MANUFACTURERS OF —

## Upright & Square Pianofortes

BEST MATERIALS,

Finest Tone,

LATEST DESIGNS,

— AND —

FIRST-CLASS WORKMANSHIP.

THE SUCCESS OF THE "BRIGGS" PIANO  
HAS BEEN UNPRECEDENTED.



**AGENTS WANTED**

— FOR THE —

Sale of our Pianos  
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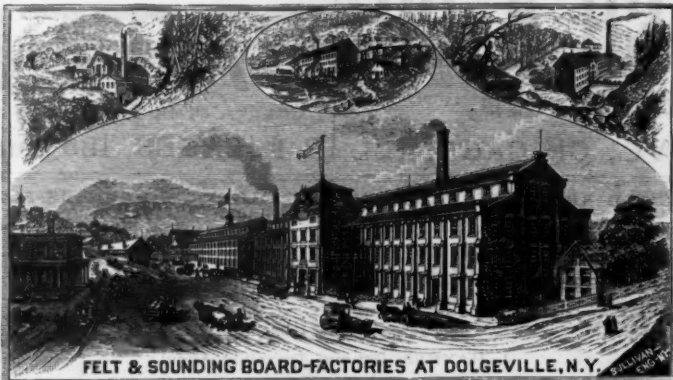
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